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Well mayst thou weep, Pandora ! Vain shall tears
 Bedew thy box till red rust gnaw it down !
 Till this day, all unknown to thee were fears,
 For naught is fearful ere some ill is known,
 And evil is naught else than good ill-grown.
 Youth, Spring, To-day,—these with the rest are gone ;
 And hark how chill and cheerlessly are blown
 The gusty warnings of the coming morn !
 Tightly about thee clutch thy fluttering dress,
 Whose gauzy folds scarce fit thy present wintriness.

Weep thou, Pandora ! Weep, too, all the world !
 Trumpet, O sea, thy wrathful reprimand !
 This hour, from ambushed charnel-house uncurled,
 Wing'd gifts, made curses, do infest the land.
 Better, Pandora, hadst thou lent thy hand
 To feed the votive flame, than count such cost !
 Now, lest she too escape who still doth stand
 Storming thy casket, let the key be lost ;
 For, of thy treasures, Hope alone is left,
 Who, loosed, were then Despair, and thou wert all bereft.

GEORGE HOUGHTON.

RECENT ENGLISH ARCHITECTURE.

From a French Point of View.

SECOND AND LAST ARTICLE.*

BY PAUL SÉDILLE.

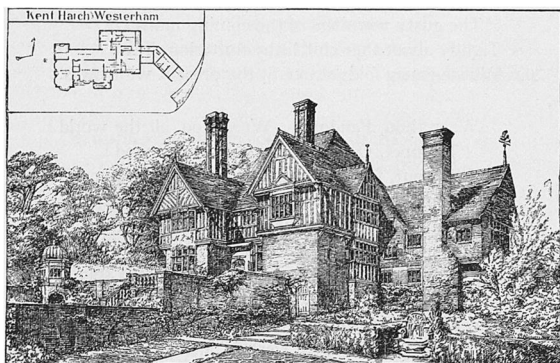
THE "Queen Anne" style spread rapidly. It traveled from London throughout the entire United Kingdom, and appeared even in Ireland. In the counties, it united itself with old wooden structures of the fifteenth, sixteenth and seventeenth centuries, called "Half Timber," numerous remains of which are to be found in the East as well as in the West and South of England. The most valuable specimens of this style of architecture, in which wood plays the principal rôle, are in

Chester, Shrewsbury, Ludlow, Coventry, Warwick, Dartmouth, Ockswell (Berkshire), Ipswich, Oxford, Seabury (Herefordshire) and the surrounding country. In Cheshire, Bramhall and Moreton Hall are notable specimens of the "Half Timber" style.

"Queen Anne" architecture, through combination with large and prominent walls, darkened with tar, of the "Half Timber" period, partook of a rustic character, and in consequence of this association acquired an altogether novel

aspect. Mr. John Douglas is the architect of many charming structures in and around Chester, as well as of the various edifices in Eaton Park, erected for the Duke of Westminster. These buildings of brick and wood, covered with

Timber." It has already been stated that the castle (modern Gothic) has been recently completely remodeled by Mr. Waterhouse. In place of the crenelated towers, behind which the first architect, Porden, in the early part of



COUNTRY HOUSE (KENT HATCH, WESTERHAM).

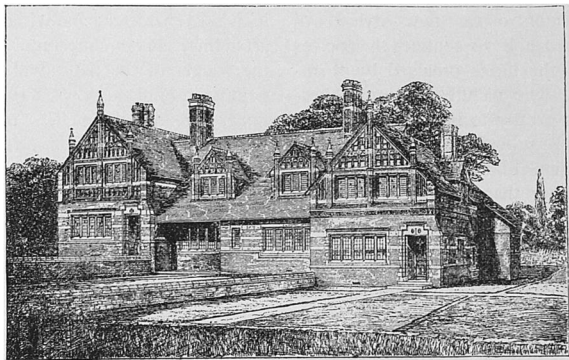
tiles, the prevailing color of which is a bright, clear red, with here and there a little stone ornamentation, stand out in beautiful relief against the green foliage. Some have a number of annexes, each one so complete in every respect that it would be regarded by a French country gentleman as a habitation worthy of his occupancy. These are, however, only the houses of the principal employees of the noble duke: agent, head-gardener, and others. The residence of His Grace's private secretary is nothing less than a castle. Beyond these graceful habitations are the servants' quarters of Eaton Hall, noticeable for their number and the luxury of their appointments. Mr. Waterhouse renounced his old preference for the Gothic in their construction, and treated them in a combination style, peculiar to himself, of "Queen Anne" and "Half

the century, concealed his flat roofs, Mr. Waterhouse has substituted a number of prominent roofs. The wings have been raised, and a large gallery, designed for a library, thrown out at the South. On the North, Mr. Waterhouse has added a high bell-tower, a miniature reproduction of that at Westminster, and beyond this tower are several new buildings. The interior has been submitted to as great changes as the exterior; the reception-rooms, profusely ornamented with paintings, frescoes, and sculpture, open upon a fine entrance-hall which, like the rest of the mansion, still retains its majestic and somewhat heavy Gothic character, despite the radical changes in the primitive castle.

This rapid glance at the luxurious home of one of the nobility is, however, a digression from the considera-

tion of simple English dwellings. The care and taste exercised in the construction of these houses owned by the Duke of Westminster must not be regarded as the result of exceptional resources, placed at the disposal of the architect by an unusually liberal employer, for even in the most remote English country villages, there are small houses, constructed with real art and a constant regard for the best employment of local resources. It is true that a large number of houses in towns and cities are built, as a matter of speculation, after classified models: row upon row of exactly similar houses for tradesmen, workmen, and miners spring up in new neighborhoods and growing towns. The interiors are, however, comfortable, and provided with everything to render home life agreeable. The smallest of these houses is

which render the condition of the English artisan or peasant more assured, and provide him with better surroundings than Frenchmen of the same class, also to study why he brings into his home life a sense of respectability little known among the peasants and workmen of France. This would be too great a digression, however, from the study of the "Queen Anne." This style is found in rich abundance in Bedford Park, on the outskirts of London. This is a sort of small country village, which has sprung up in the night, as it were, through the enterprise of a wealthy landed proprietor. He procured plans from Messrs. Godwin, Shaw, and others, and immediately a succession of small dwellings appeared, each more charming than the last, which were quickly occupied. They depend for ornamentation on their ar-



HOUSE OF HEAD-KEEPER, EATON PARK, CHESHIRE.

neatly kept, its "bow window" is gay with flowers and screened by curtains, and its straight stairway is usually covered with carpet.

It would be interesting to examine the social and economic questions

tistically shaped roofs, varied dormer windows, bay windows, and hospitable little porches; the materials employed are light but well chosen, and the interior is marked by a comfort and care for the service of the house, rare in

dwellings so small and of so little value as these. This charming collection of villas, differing in form and size, though of uniform color, bright-red being the prevailing tint, is made complete by a church, tavern, stores and a club, all built in the same ancient style. Nothing is wanting. Each little edifice, which merits a special description, contributes its share toward giving to Bedford Park the aspect of an ancient little English town. Notwithstanding the extreme charm of the so-called "Queen Anne," it is impossible to ignore the weak, nay, even dangerous, tendency of the new style.

Passing from Gothic to "Queen Anne," English architects have rather too freely discarded the lines and angles, which were carried to excess in modern Gothic at the period of its decline. The "Queen Anne" was a reaction in favor of simplicity, but the creators of the new style have not been able to confine themselves within the limits ordained by themselves. The picturesque in architecture is greatly to be admired, but it should be subordinate to the plan, the expression of some exterior necessity rather than a superfluous ornamentation. English architects have carried their irrational passion for the picturesque to such an extent that they habitually select striking exteriors without regard to interior arrangement; this practice results in ill-arranged houses, containing rooms irregular in shape, which join, without connecting, nooks and crannies and staircases in unusual places, which are disquieting to the visitor if not to the occupant, windows of every conceivable shape, without the slightest regard to service; and it frequently happens that the

whole upper story is rendered practically worthless in order to accommodate the peculiar contour of the roof and fantastic attic windows. The kitchen, scullery, pantry and larder remained unchanged among the numerous modifications imposed by the new style, everything in that department having already been arranged in the best possible manner, but in all other respects, both architect and owner seem agreed upon sacrificing interior comfort to outward picturesqueness. This may appear, at first glance, a step in the right direction, since it is the result of artistic aspiration, but it is opposed to the elementary rules of logic, upon which architecture rests. Harmonious and picturesque exteriors are the natural outgrowth of well-conceived plans, while a vain struggle for the picturesque, regardless of cost, defeats its own end by depriving an edifice of individual character; and without character there is no architecture. This is the danger of the new style now so popular in England. It will finally fall under the weight of its unbridled fancy, which will soon satiate the public taste, like all that which is not founded on reason.

Notwithstanding these criticisms, which do not apply to all modern English houses, the interiors are very attractive, and this is largely due to numerous bow windows, which admit outdoor life and light. Their slight encroachment on the outside is greatly to the advantage of the rooms, which they enlarge; and this manner of building is found truly serviceable where space is limited. Following the English theory that there should be a place for everything and everything in its place, the English interiors

are numerous subdivided. Many small rooms are preferred to a few large ones, stories are rather low, and rooms are of different dimensions, staircases ascend like ladders, and the most remote corners of garret and cellar are designed for some use. These compact little interiors forcibly remind one of a ship's cabin, where no space is lost. It would seem as if the English still retained their old seafaring habits, and the illusion of the ship is strengthened by the creaking and resounding, the floors, as well as the major

after the fashion of Haddon Hall. These somewhat crude colors are distasteful to many, but they are not an altogether unpleasant change after the monotony of the faded tints now in vogue in France.

The papers and hangings employed are of the same class, the designs of which are borrowed from natural flowers, skillfully executed after the oriental manner. Against these flowery backgrounds are placed useful pieces of furniture, china, porcelain, and curiosities both ancient and for-



KEEPER'S LODGE, EATON PARK, CHESHIRE.

part of the building, being of wood. They are well constructed, without useless expenditure, like a light and durable box. There is a certain Japanese air about these irregular interiors, which resemble a cabinet of many shelves, painted in vivid colors, to which the French taste is unaccustomed. Bright red, yellow, pale blue and apple-green, with contrasts of dark brown, white, and ornamentation in bronze and old gold, cover the plastering, doors and ceilings, the latter being frequently decorated with flat scrolls.

eign are scattered everywhere, so that these little "Queen Anne" houses, thus furnished, seem, at first sight, very attractive to the traveler in search of impressions. This is a somewhat flattered picture, as a discreet silence must be preserved concerning certain little atrocities which naturally find their way into all English interiors.

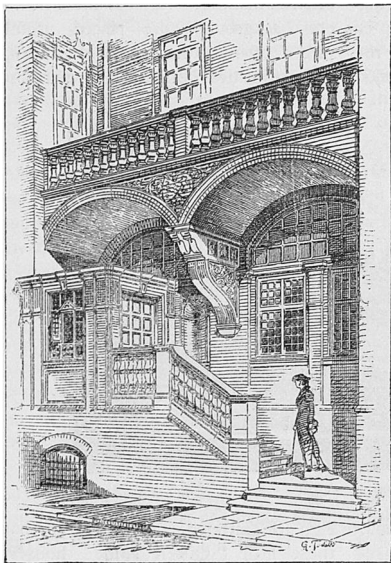
In this category could be mentioned fire-places in general. They remain, as a rule, almost exactly what they have always been, homely receptacles for coals, decorated in a style as false as

it is unornamental. English architects are now endeavoring to give to the hearth the importance which it merits. Inspired by the high chimneys of the Moven Age, which were capable of seating and warming a whole household beneath the shelter of their immense mantels, borrowing ornamental models from the beautiful chimneys of

large retreat specially furnished, lighted both from without and within by little windows, where the family and friends may enjoy pleasant intercourse. The special characteristic of these chimneys of R. N. Shaw is a second retreat, situated like an entresol above the first, and accessible by means of a small stairway at the side. Lighted, also, both from

without and within, it is well adapted to reading, meditation and study, and permits the head of the family to retire from the common room, while still enjoying the sensation of being near his own. These constructions are invariably of marble, and on account of their size are suitable only for castles; but the same style may be preserved in lesser dwellings, on a much smaller scale, as indeed it is in the modest and charming houses, erected by Ernest George, in which the chimney space is only large enough to hold an easy-chair.

Many English castles of richest interior affect a severe outward simplicity. The "Half Timber" style marks the gables of the master's house, as well as his servants', with long beams of wood, which stand darkly out against the white-



A LONDON PORCH.

the Renaissance, they have introduced a peculiar and novel chimney, the ancient type of which is to be found in the county of Kent. Several models from the works of R. Norman Shaw have already been given. These were large chimneys, designed for vast apartments. More or less Gothic, and in the Renaissance style, they are absolute works of art. At the base, there is a

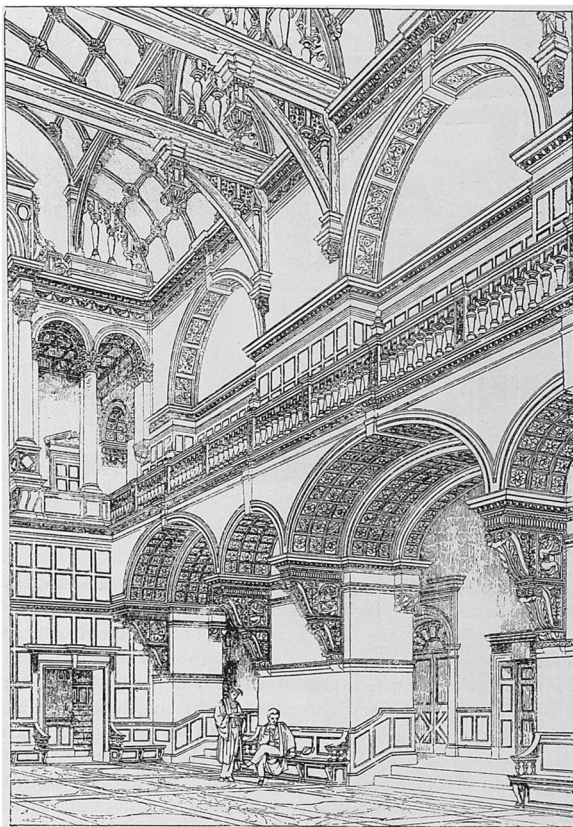
coated background. This rustic shell gives little idea of the elegant interior. Several old manor-houses in Cheshire, notably Addington Castle, present a like anomaly, which defies imitation.

Mr. Macartney, in his country house called Kent Hatch, Westerham, has agreeably associated "Queen Anne" with "Half Timber."

It has already been stated apropos of

the Town Hall, Manchester, that Mr. Waterhouse, notwithstanding his success in the Gothic, turned aside from his favorite style to show his skill in

Courts, in Technical College, built in 1884 on Exhibition Road, and also in the National Liberal Club, in course of construction on the banks of the



GREAT HALL OF EXAMINATION SCHOOLS AT OXFORD.

the new mode. Proof of this is found at London in the New Buildings, erected by him behind the New Law

Thames at the angle of Northumberland Avenue.*

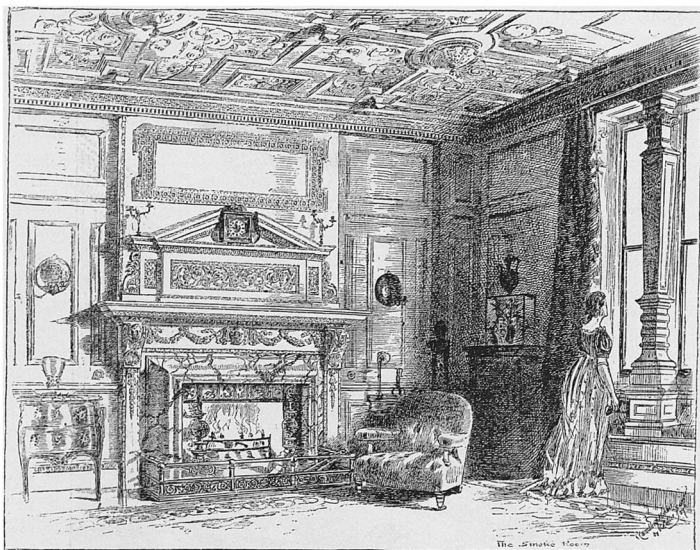
These are only a few of the recent

*On the same avenue stands the Constitutional Club, constructed entirely of terra-cotta.

by Mr. Edis, in the most ornate "Queen Anne" style.

works of an architect whose abundant genius satisfies the most diverse and vast enterprises. Mr. Waterhouse

which opens upon the different galleries; each point of intersection of the rectangular lines of the plan is marked



SMOKING-ROOM OF A LONDON HOTEL.

built the two first-mentioned edifices of brick and terra-cotta. Technical College is a little monotonous in appearance, but the New Buildings, constructed in an irregular manner, display an inner court of attractive form, also remarkable combinations of brick and ornamental tiles.

It is, however, in the Museum of Natural History, recently finished by Mr. Waterhouse, near the South Kensington Museum, on Cromwell Road, that terra-cotta has obtained its greatest triumph. One must see this building to realize its gigantic proportions. Back of a cathedral façade, flanked by two towers, is a large entrance-hall,

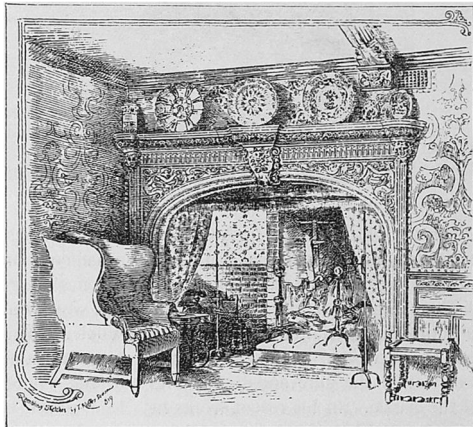
by a high tower. The style is pseudo-Roman, rich but indescribable, the building being covered with alternate black and yellow terra-cotta tiles, ornamented with illustrations drawn from the animal and vegetable kingdoms. The framework is of iron, which is entirely concealed by the smooth and ornamental tiles; these are so skillfully joined that they seem to constitute the solid structure. Notwithstanding the magnitude of the work, the careful study of the parts, the curious and interesting details, this building, which from summit to foundation is a pretense, a trick to conceal the real supports of the edifice, seems to us an

exaggerated application of the excellent principle of terra-cotta decoration. Neither has this magnificent structure the appearance suited to a museum. English buildings, as a rule, lack character, as their architects do not study the art of stamping them with the expression of the use for which they are designed. Drawing in perspective—a method which sometimes has its merits—composing on the spur of the moment without sufficient reflection, the English architect, preoccupied with the exterior effect, is apt to burden his plan with too numerous outworks. Proof of this is seen in the New Law Courts, the work of Street, and in buildings of the Neo-Gothic style, having numerous high additions which are absolutely unjustified. It naturally follows that these buildings resemble one another so closely that at first glance it is difficult to determine whether the edifice be a palace, church, tribunal, museum, or hospital, distinguishing character being entirely absent.

The English architect does not seem to aim at the beautiful—natural result of harmony and unity. He is, on the contrary, more anxious to reproduce ancient forms than investigate the principles on which they rest. Plastic beauty finds him indifferent. His chief desire is to produce a striking mass with bold outlines. The details contribute, of course, to

this general effect, but they are less remarkable for purity of design than for fantastic strangeness. The writer does not desire to generalize these reflections, and he has already sufficiently testified his esteem for the work of English architects to prevent any misapprehension concerning these reservations. While character and style are wanting in public edifices in England, it has already been shown that private architecture has such a stamp of its own that it remains the most interesting expression of English architecture.

Although the "Queen Anne" enjoys present popularity, its triumph is neither without effort nor free from rivalry. Mr. Waterhouse has turned the tide of public attention by his imposing Museum of Natural History, in the Roman style, as well as by other buildings, which are original variations of this

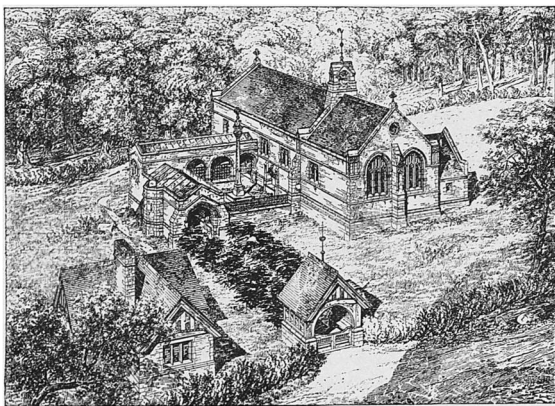


A FIRE-PLACE IN COLLINGHAM GARDENS.

eminent artist on the favorite theme of the day. Only by slow degrees have other architects abandoned their old

predilections to follow a style which has become imperative. Mr. G. Aitchison, A. R. A., is a pure classic, nourished on the traditions of Athens, Rome and Byzantium. His style is seen to advantage in the exquisite hall, combination of Greek, Byzantine and Moorish art, of which he is the architect, in the dwelling of the illustrious painter and sculptor, Sir Frederick Leighton, Baronet, now President of the Royal Academy. It is impossible to describe the enchanting effect of perspective and color in

Other recent buildings on the Embankment between Westminster and Blackfriars merit attention. Their slanting roofs, wide and ornamental windows, and their whole aspect, remind one forcibly of the Renaissance architecture on the banks of the Loire, now so much copied by English architects. This is especially true of the City of London School, not far from Blackfriars Bridge. This work of Messrs. Davis and Emanuel, with its slate-colored roof, square towers,



MEMORIAL CHAPEL, RUFFORD.

this hall, which is still further ornamented by fine mosaics, rare marbles, and incomparable old faïence.

The "Smoking-room," on page 26, is from a fine hotel, built by Mr. Aitchison, and serves to show the taste of this architect for the pure and simple lines of the classic. In his recent works he has shown himself more fanciful, especially in a charming little structure, situated in Pall Mall, which is a combination of "Queen Anne" with French and Flemish Renaissance.

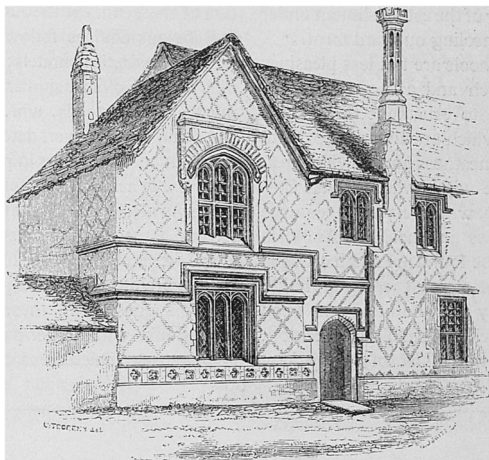
deep recesses in the façade, and rich ornamentation, produces a fine effect when seen from a distance; but it is less worthy of study in detail than as a whole. Near by Mr. Blomfield shows himself faithful to the delicate taste of the Tudor style in his Sion College, which is of purest design, while the School Board Offices in the same neighborhood, begun by Mr. Bodley and finished by Mr. Robson, present fronts with windows after the Flemish pattern, surmounted by attic

windows in the style of the Norman Renaissance.

It can be justly said that the "Queen Anne" has not entirely usurped the place of French art and the more ancient traditions of English architecture. A few admirers of the French school of art remain firmly attached to the modern classic, which is the study and application of principles founded on antique art, and not the unreflecting reproduction of Greek and Roman forms.

tion is sheltered by one roof, which, by a single projection of its slightly curved supports, clears a space of more than eighty metres. The hotel, of mixed Gothic, is a profusion of ornamentation in the richest and most durable materials, in the midst of which shines polished granite.

Hospitals, also, are so luxurious that it would seem that the generous builders are quite as much in love with architecture as with charity. The lav-



A mention of the libraries, schools, museums, hospitals, and railway stations is essential to a correct knowledge of English architectural art, but space forbids. It is universally conceded that the English are preëminent in the construction of magnificent hotels, which are as luxurious as palaces. In support of this statement it will suffice to mention Saint Pancras Station and the vast adjoining hotel, constructed by Gilbert Scott. This colossal sta-

ish ornamentation of buildings of this character is always a surprise to the French architect, accustomed to limited and often insufficient appropriations for work, from towns, departments, and the general government. These luxurious establishments, Gothic in style and rambling in design, are always surmounted by belfries, flanked by towers, the utility of which is somewhat questionable; but they are the invariable adjuncts of these English institu-

tions. Although charity often errs on the side of ostentation, many comforts are provided both for mind and body. Sad exteriors are avoided as much as possible in the modest hospitals and divers asylums for age and misery, which rear themselves in town and country. They have the air of little cottages with their surrounding grass and flowers, and are pleasant retreats for the poor rather than hospitals of repelling aspect. It is in such places that the architect is justified in dissimulating the character of the establishment under the most consoling outward form.

Village schools are not less pleasing. A little porch and a coquettish campanile serve to ornament these small structures, which are always kept with the greatest neatness and provided near the entrance with lavatories and closets,—in fact, with everything requisite for cleanliness and health. Are such comforts to be found in French schools, even in those most recently built? What eulogy shall be bestowed upon English churches of smallest dimension, situated in the midst of neatly kept

swards, surrounded by enclosures and sheltered by porches, containing benches for the old and infirm. What comparison is there between these and French country churches, the greater number of which are miserable, ruined, deserted! Religious sentiment seems to impose this thoughtfulness upon a people prone to worship, and art profits by the feeling.

England possesses some beautiful monuments, but her civil and religious structures are not the highest revelation of the genius of the nation.

Religious edifices follow certain imposed ecclesiastical models; state buildings have an official similarity, answering to general needs, which are about the same at any given date in all civilized countries; but it is in private architecture that a nation manifests its needs, tastes its ideal. The first attempt, after having assured one's existence, is to shape it according to one's desire. Private architecture in England is eminently suggestive of these needs and aspirations. In no other part of Europe is private architecture so characteristic



HOUSE AT CHISELHURST.

and original, nowhere does it respond so well by the logic of form and construction to the essential rules of art as in England. This is the reason that private English architecture occupies such an important place in the history of contemporary art.

The French, dominated by the fruitful suggestions of antique art, enriched by contributions from Italy and the Renaissance, fascinated by oriental marvels, and curious concerning all past civilizations, forget to study their immediate surroundings. In their admiring contemplation of a radiant past, they

fail to observe the ceaseless changes of art consequent upon the progress of nations. They have accustomed themselves to complacently regard English art solely in the light of its execrable Greek imitations at the beginning of the present century. That is now a thing of the past, and England of to-day, after a bountiful period of neo-Gothic, which has left monuments of indisputable value on its soil, stands forth with an architecture in strict harmony with its habits,—the true exponent of English life.

PAUL SÉDILLE.

THE FIRST GREAT DIAMOND.

“Long live the King!” they shouted through many a sunny street,
With clash and crash of cymbal, with shawm and timbrel sweet;
But in a twilight chamber and in a purple sheet
Lay one man, mute as marble, whose kingship was complete.

“Long live the King, the new King!” the people thundered forth,
Proving with fickle favor how little Fame is worth —
Fame, fading as a flower fades long ere the blustering North
Hath shot one icy arrow against the Autumn swarth.

But through the festive tumult one creature crept along
Who only heard, with heart deep stirred, a low, funereal song:
Who only saw, with freezing awe, the white-robed priestly throng—
So like those ghostly candles that make death’s night more strong.

One only in the city whose heart gave birth to tears,
While to the new king’s crowning the people rushed, with cheers:
One heart which on the music sailed back the stream of years,
And saw the dead man shining peerless above his peers.

So this one heart — a woman’s — although the way was hard
For one so old and feeble, now bore her to the yard
Of the far, lonely palace where lingered priest nor bard
And with a wondrous jewel she bribed the single guard.